

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 112

TOLEDO, OHIO

JUNE, 1946



PORTRAIT OF A GENTLEMAN

FERDINAND BOL

GIFT OF EDWARD DRUMMOND LIBBEY



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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens

EDITORIAL

WE have been asked with some frequency if we would put up the canopy for our principal concerts this season.

The best answer that we can make is that we hope to do so.

The practice was discontinued during the war because we had no help on our grounds youthful and competent enough to do the job.

Now the problem is not so much one of manpower as of money. The putting up and taking down of the canopy will cost over one thousand dollars during the season. Leaving it up would probably cost more for its eventual replacement.

The Museum has no thousand dollars to spend on this sort of thing. The money must come from those who benefit from it,—the concert-goers.

All available seats have been sold for next season's concerts, which gives us a slight margin over the cost of talent. We shall again ask those who cannot use their tickets, or give them to friends, to return them to us for resale. Funds thus realized help to provide more expensive events for the next season, or, as many seem to desire, to keep the canopy up, at least in inclement weather.

FERDINAND BOL, PUPIL OF REMBRANDT

FORTUNE is probably no more and no less fickle in her dealings with artists than with any other class of people. The vicissitudes of the artist are the more noticeable because they extend to his work and its treatment over the years and centuries.

No one has left a greater legacy of art to the present generation than has Rembrandt. Others may have contributed just as much. Some, notably El Greco, may be having a greater influence on the producing artists of this decade, but by no yardstick now known can a stature of greater general worth be measured for anyone. His life had its mutations, ranging from the pinnacle of popularity in one of the greatest cities of its time, through bankruptcy occasioned by the great financial collapse of 1653, to almost complete neglect and oblivion, while his pupils, all men of far less worth, attracted the patronage to which he had once seemed destined.

The first of these pupils was Ferdinand Bol. Baptized on June 24, 1616 at Dordrecht, he was presumably born there not long before. Rembrandt established himself at Amsterdam in 1631, and soon thereafter Bol became his first apprentice and pupil. In August of 1640 Bol took the examinations for admission to the guild of painters and by 1642 he was working on his own, for his earliest known works, both painted and etched, are signed and dated in that year. Ten years later he became a citizen of Amsterdam, and in the following year he married Elisabeth Dell, a member of a prominent merchant family. In 1669 he married for the second time, and to the same year, which was also that of Rembrandt's death, belongs his last dated painting, the portrait of Engel de Ruyter, now in the Mauritshuis in The Hague. His success, coupled perhaps with business acumen, had made his retirement quite comfortable, for in 1673 he was living in a great house on the Keisergracht, where he maintained a stable of horses, and he served as Regent of one of the almshouses from 1673 until his death in 1680.

The year 1642, which marks the beginning of Bol's independent career, also encompasses the beginning of the decline in Rembrandt's personal affairs. In that year Saskia died and the Night Watch was painted, to the everlasting credit of the artist, but to the dissatisfaction of the patrons, who in an excess of democratic spirit, felt that the privates were unduly overshadowed by the captain. If this lack of dull monotony and absolute equality of emphasis on all the members of the company marked the beginning of Rembrandt's unpopularity as painter of portrait groups, it also signified the beginning of his greatest artistic success, in which his studies of light and shade,



THE HUNTSMAN

FERDINAND BOL

GIFT OF ARTHUR J. SECOR

his depiction of sentiment and character, reached heights which have never been surpassed.

In contrast Bol would provide a good, well-painted, matter-of-fact picture, whether of group or individual. The Dutchmen of his day had good reason to be proud of themselves, and as a result of this pride they sought to preserve in paint their appearance just as they were. In 1581 they had declared that Holland was independent of Spain, and by 1609 had forced the recognition of that independence. In 1602 the Dutch East India Company was formed, and within twenty-five years Holland's was the most extensive commerce

in the world. The men who made this possible had every right to look upon honest portraiture as the most desirable form of art. Hence Bol's popularity. That it has waned in the years since, just as Rembrandt's has grown, is due to our more impersonal, objective, and esthetic bases of judgment.

Three of Bol's paintings are in the Museum, two as the gift of Arthur J. Secor and one as the gift of Edward Drummond Libbey.

The Huntsman, when owned by the dealer Sedelmeyer of Paris, was called the work of Rembrandt. It is more than likely that it was done by Bol while in Rembrandt's studio, for the hat with the white plume seems to have been one of his stock properties, appearing in several of his works. Although it is slightly reminiscent of the great master, it seems strange that anyone ever attached his name to it, for it is more formal, sharp and dry than his work. Our own self-portrait of Rembrandt, in which he is probably wearing the same hat and plume that appears in *The Huntsman* was painted in 1631, the year that Bol may have become his pupil. The relationship, except for the softness of modelling, ends with the use of the same hat and plume, which might perchance have been the style of the time rather than a use of the same accessories. In the Bol are none of the warmth and feeling, the delicate gradations of light and shade which characterize the Rembrandt. Bol has given us a straightforward, evenly lighted photograph of a pleasing subject.

The *Girl at the Window* is signed and dated 1663, hence it was painted twenty-one years after Bol had left Rembrandt's studio. Even so, it is quite reminiscent of his teacher's work, particularly in the use of light and shade, far more effective than in *The Huntsman*.

In the third of the Toledo Museum's paintings by Bol, there is far more of the spirit of Rembrandt than in either of the other two. The *Portrait of a Gentleman* is neither signed nor dated, which might indicate that it had been done while he was still a pupil. But the far greater freedom of handling and emotional content would surely indicate a more mature phase of the artist's development. It was with works such as this that he achieved his greatest popularity and artistic success. His historical paintings and his group portraits were in great demand, but in none of them did he equal his master.

In these three pictures the Toledo Museum offers the opportunity to observe the development, if not of a great master, at least that of a very competent craftsman, over the period of a quarter of a century, from near the beginning almost to the end of his career. It shows him as the accomplished pupil, the conscientious painter, and the artist who at least approached that depth of feeling and understanding for which his great teacher was so notable.



FURLOUGH

MERRILL BAILEY

FOUR NEW WATER COLORS

FOUR new names have been added to the growing list of watercolorists whose works are included in the Museum's collection. Three of the paintings were chosen from the recent exhibition of contemporary American water colors, one from an earlier exhibition.

Merrill Bailey's painting, *Furlough*, illustrates its title by a lone figure of a soldier walking home along a rainswept road. A quiet interpretation of oncoming dusk, the color is soft and greyed, darks and lights are used sparingly but with sure knowledge of their value to the design. Bailey is noted for the use of linear movement in his studies, and there is a strong feeling for line in this painting—the road, fenceposts, telephone poles and avenue of trees—all are varying patterns of line.

The setting is the farm country near Cazenovia, New York, where the artist was born in 1909 and where he still lives and teaches. Bailey works almost entirely out-of-doors, and to make this endurable in winter has invented a drawing board and palette which is suspended from the front seat of his car. This ability to work on the spot regardless of the weather is in great part responsible for the crisp spontaneity of his painting.

The colorful, dramatic *Conversation in the Woods* by Loran Wilford is another addition. Four white-clad figures are grouped



CONVERSATION IN THE WOODS

LORAN WILFORD

around a dark-clad man mounted upon a white horse. Skillfully placed, these large areas of white command the movement in the painting—a movement which is a rhythm of mass and color, rather than of line. The rich darks and brilliant hues against the white give the effect of sunlight through the luxurious semi-tropical forest.

Loran Wilford, frequent exhibitor and prize-winner in national water color exhibitions, was born in Kansas in 1892, studied at the Kansas City Art Institute and was also a pupil of George Pearce Ennis and Jonas Lie. He has taught drawing and painting in New York and in Florida, where our painting was doubtless done.

Representing a style of water color quite different from that of Bailey and Wilford, Vermont Landscape by Dean Fausett is a quiet, romantic subject. He has given to this painting, as to many of his works, the picturesque beauty of panoramic scenery. Dominating the right side of the composition is a huge, very green tree. In the

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VERMONT LANDSCAPE

DEAN FAUSETT

distance, against an intensely blue sky, are rolling hills studded with groves of trees. The painting conveys the feeling of the serene, idyllic beauty of nature removed from its turbulent moods.

William Dean Fausett, born in 1913, has already received much recognition for his landscapes. Not so well known, but equally facile, are his figure paintings. He has also been much praised for his murals in the Post Offices in Augusta, Georgia, and West New York, N. J.

The Museum also acquired Iowa Highway by Jessie Loomis, whose showing of water colors was held several months ago. The rich, earthy colors of autumn in which it is painted are relieved by the deep greyed-blue of the sky. The highway—white and gray—in a long undulating curve carries the eye into the painting. Trees, in large round forms, overhang the road, and in the distance the soft swell of the hills is seen. The painting has been built up by a series of large flat washes with little attention to detail, and the total effect is one of mass and color.

Mrs. Loomis was an instructor in the Museum School of Design during the year 1940-41 as a substitute for Idene Ayers, then on leave of absence. She came to Toledo from Iowa State Teachers College, where she received her B.A. Degree, and also did graduate work at the State University of Iowa. At the present time she is living in St. Louis, Missouri.



IOWA HIGHWAY

JESSIE LOOMIS

THE 1946 SUMMER SHOW

ONE of the most attractive Summer Shows held in several years, the Museum's Thirty-third Annual Exhibition of Paintings by Contemporary American Artists opened Sunday, June 2, and will be on display until August 25.

The fifty-four paintings in the exhibition were selected by Blake-More Godwin, Director, from four of the leading American shows,—the Art Institute of Chicago's 56th Annual American Exhibition, Carnegie Institute's Painting in the U. S. 1945, the 141st Annual Exhibition of Painting and Sculpture of the Pennsylvania Academy of Fine Arts, and the Annual Exhibition of Michigan Artists held at the Detroit Institute of Arts. Several were prize-winners in these exhibits.

The outstanding characteristic of the exhibition is the strength and conviction of the paintings, both in conception and execution. All show competent workmanship and an understanding of the artistic presentation of an idea, regardless of style or technique. Landscapes, portraits, figure subjects, and still-life compositions form a varied, colorful, and interesting show, which affords visitors the unusual opportunity of viewing works which otherwise could be seen only in the larger cities.

AN EARLY ROMAN GLASS VASE



THE Museum's collection of ancient glass, world-famed for its quantity and quality, continues to be strengthened and beautified by the addition of rare examples. One recently acquired as the gift of Edward Drummond Libbey is a turquoise blue vase made early in the history of blown glass, probably about the second century of the Christian Era.

The graceful, slender vase is of a shape seen in vessels of alabaster, both Greek and Roman, of the same or an earlier period. It is eleven inches in height, on a round foot, has a flaring mouth, and just below the neck two molded lion masks applied to suggest handles.

Most unusual is the glass material of which this vase was made. It consists of two layers, paper-thin, the outer of turquoise blue, the inner, opaque white.

The technique of its making was probably similar to our modern "flashing". A mass of the opaque white glass is first picked up by the blow-pipe, then dipped into the turquoise blue glass to form a coating. This bubble of two layers is then blown into the shape desired. The molded masks and the foot are not of the same substance, but made of translucent bluish glass. The piece would seem to be quite unique, as no closely related pieces have been found to be described in the catalogues of other collections. Its beauty and symmetry of form as well as its rarity make it worthy of a place in the Museum's collection.

This vase was formerly in the famous collection of Baron Lanna of Prague, which was sold in 1911, and is illustrated in the Lanna Collection Catalogue, No. 1553. It was later owned by Professor Arndt of Munich.

CURATOR OF MUSEUM TO RETIRE

J ARTHUR MACLEAN, for twenty years Curator of the Museum, will retire on September 1. Mr. MacLean began his museum career in the Boston Museum of Fine Arts. There he was an attaché of the Oriental Department and a disciple of the art critic, Kakuzo Okakura, who had been brought to this country by the Boston Museum. He bestowed upon Mr. MacLean the name of Oka-Katana and just before his death presented to him the "Master's Coat". Mr. MacLean travelled for a year in both Orient and Occident with Dr. Denman Ross, then head of the Art Department of Harvard University and author of the books on design still in use as textbooks in many schools.

Mr. MacLean left Boston to become Curator of the Cleveland Museum, then being built. After ten years there he was called to the Chicago Art Institute as Assistant Director and Curator of Oriental Art under Robert B. Harshe. From there he went to Indianapolis as Director of the John Herron Art Institute. His stay there was brief. While there he was made Secretary of the Association of Art Museum Directors—which position he held until this spring—of which George W. Stevens was President.

Having completed the first addition to the Toledo Museum in 1926 and being faced with the problems of operating an enlarged institution and in contemplation of the still greater expansion, Mr. Stevens as his last act before his death brought Mr. MacLean to the Museum as Curator. With his broad experience in the building programs of the Boston and Cleveland museums, and McKinlock Court of the Art Institute of Chicago, he gave valuable aid to the Director and the Building Committee in working out the plans for and supervising the construction of the two wings of the Toledo Museum.

As Curator of the Museum, Mr. MacLean has been responsible for the care and preservation of the collections, the inauguration of Museum routines, much of the general administrative work of the institution, and the introduction and maintenance of the Museum's registration of objects of art, a system evolved by him and now used in several other museums in the United States.

His first love has always been the art of the Orient. Since 1929 he has conducted classes in Oriental Art History, accredited by the University. He has built up the Museum's library of books, photographs, and slides in the Oriental field to an enviable position and he has annually organized an exhibition of Oriental Art and published catalogues thereof, many of which are regarded as authoritative works on their respective subjects. Included in these

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exhibitions have been unique showings of Modern Paintings of India, and of contemporary paintings and prints of Japan.

During Mr. MacLean's incumbency notable additions have been made to the Museum's collections of Oriental Art, among them the eleventh century Cambodian sculptured terminal, T'ang Dynasty Chinese tomb figurines, representative groups of Persian pottery, Japanese pottery, and Chinese porcelain, an important Chinese bronze vessel of the Chou Dynasty, and other objects.

Another of Mr. MacLean's interests has been in connection with the work of Toledo artists and craftsmen. He has been active in numerous local art organizations and served continuously as representative of the Museum on the Board of the Toledo Federation of Art Societies and as a director of the Toledo Artists Club.

Mr. MacLean's talents will not be lost to Toledo on his retirement. He will retain his residence here and will teach courses on the social and cultural backgrounds of the Orient at Toledo University, part of the new program in Humanities.

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On July 1, Daisy Chiles will retire on the Museum's pension scheme. She has the record of being longest in the employ of the Museum of all members of the staff, save two. She came to the Museum early in 1920 and has been with it continuously ever since. Perhaps no one on the Museum staff is better or more favorably known to the many women visitors to the Museum whom she has long assisted with their teas, luncheons, and other entertainments. She will be greatly missed by them and by many other visitors as well as by members of the Museum staff, to all of whom she has been most considerate and with whom she has always been most cooperative.

Twelve contemporary American paintings from our collections were lent for exhibition at Bowling Green University early in the spring. More than three hundred attended the opening tea and during its showing the exhibition attracted a large number of visitors.

Two of the Museum's important paintings from the Edward Drummond Libbey Collection, Arundel Mill and Castle by John Constable, and Turner's Venice: The Campo Santo, were shown in a Boston Museum of Fine Arts exhibition recently.

Blackwell's Bridge by George Bellows was one of the notable works in the comprehensive exhibition of the art of George Bellows assembled by the Art Institute of Chicago.